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in the Dennison edition. The editor might have professed as his principle of selection "summa sequar fastigia rerum." He has dissected out the most interesting parts of the most interesting episodes of the first decade, stopping at the end or the middle of a chapter as the case may be, the principle evidently being to include nothing of minor interest not needed to make the story intelligible. This exclusion may even improve the story, as, for instance, where the maiden's admiration for the brave champion Horatius is not dampened by the account of how he slew his sister. If a class has time to read but a hundred pages from the first decade of Livy, it is hard to see how a better selection could be made. Students of the Homeric epics no longer spend their time on a few consecutive books, but read the passages that would be the ones to live and glow in memory if the whole work were read. Only pedantry will object to the similar treatment of a great prose epic. Practically the same selections might be made from the Dennison edition which includes the entire first book, and longer, more continuous passages, from the later books, including almost everything in the Long edition. The commentary, while exceedingly brief, is apt and helpful, surprisingly so, considering the brevity. There is no room for detailed discussion of the historical and topographical questions constantly suggested by the text, yet there are many concise notes upon these topics. Grammatical difficulties are directly explained without references to the school grammars. Literary features are emphasized. The happy translation of a difficult phrase often lights up a whole paragraph. The book seems best adapted to the needs of students who have already in college made the close linguistic study of some author and who are not yet ready for extensive reading or the close study of early Roman history from the sources, but who have a few weeks which they can give to becoming acquainted with some of the most fascinating passages of a fascinating author.

W. S. GORDIS

The Monuments of Christian Rome, from Constantine to the Renaissance. By ARTHUR L. FROTHINGHAM. New York: Macmillan, 1908. Pp. 412, with 318 illustrations. \$2.25.

Professor Frothingham's book is another in the series of "Handbooks of Archaeology and Antiquities," and may be looked on as a sequel to Lowrie's *Christian Art and Archaeology, or Monuments of the Early Church*. So far as its material is concerned, it is a welcome and a great contribution to the history of art. It is the only work in any language which pretends to cover the important and neglected period between the decay of classical Roman art and the Renaissance.

The author's task was one of no ordinary degree of difficulty, involving, as it does, the treatment of architectural, sculptural, and pictorial monuments which had not only through a thousand years been often disguised by decay, destruction, and restoration, but which, even in their original state, would have been so uni-

form in material and characteristics as to be far less susceptible of dating and classifying than monuments representing other phases of art, such as Romanesque or Gothic. He has performed it with extraordinary diligence. That Professor Frothingham has studied long and faithfully the monuments of the period in Rome and Roman territory, and for his material has depended almost exclusively upon the monuments themselves and upon contemporary epigraphical and literary sources, will be the conviction of everyone who reads these pages so filled with detailed knowledge and so well illustrated by original photographs. He has given us no bibliography, and no references to the work of other scholars, and we miss even the familiar expression of "gratitude to my colleagues So-and-So for many corrections and numerous helpful suggestions." This does not mean that the author has derived no aid from other than original sources, but it does indicate that his work is independent and original to a remarkable degree.

To tell the truth, Professor Frothingham might have profited by a little less independence. Presumably his knowledge of the Christian monuments is not to be impeached; certainly few will feel themselves qualified to criticize details in this field. In his references to classical monuments, however, he is not infallible. The classical archaeologist may point out that his assertion on p. 37 that 500 square miles about Rome were in 395 a morass and filled with malaria is contradicted on p. 42 by the declaration that at any time before 410 or 455 we may think of Rome as "surrounded by a wonderful garden of immense extent, not, as now, interrupted by a malarial *Campagna*, but extending far away to the hills and the sea in a bewildering labyrinth of beautiful villas, etc." The Circus Maximus, according to the accepted calculation of Huelsen, could have seated only 140,000, which is something less than the author's "nearly three hundred thousand" (p. 31). The translation of *insulae* (p. 31) as tenements or blocks is at least misleading. The statement that S. Stefano Rotondo (p. 67) was a religious structure from the beginning does not agree with the conclusion of Platner. The circular shrine near the Tiber (p. 83) is not usually identified as the temple of Honor.

A few inaccuracies, however, may be overlooked. Professor Frothingham's book has a far more serious defect. His English is bad, and his style not only unattractive, but repellent. Actual mistakes in syntax occur in not a few sentences, and doubtful expressions, mixed metaphors, and cacophonies abound.

In spite of its defects, however, those who have a serious interest in Christian archaeology or Italian art will find this book of great service. Its rich content of interesting and valuable material on the most important examples of mediaeval art in Rome and its neighborhood will give them a good idea of the city itself and of the continuity of art history, and will suggest a more correct view as to the relations of Florence to Rome than is advanced by most historians of Florentine art.

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